

# PERFECT WAY TO DIE

Words and Music by ALICIA AUGELLO-COOK  
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Piano Ballad



*mp*

Musical notation for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music is marked *mp* (mezzo-piano).



Sim - ple walk to the cor - ner store, —

Musical notation for the first line of the song, including vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Sim - ple walk to the cor - ner store, —".

\*Vocal written one octave higher than sung.



Ma - ma nev - er thought she would be get - ting a call from the cor - o - ner.

Musical notation for the second line of the song, including vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ma - ma nev - er thought she would be get - ting a call from the cor - o - ner."

Fmaj<sup>7</sup> Dm<sup>7</sup> C/E

Said her son's been gunned down, — been gunned down. "Can you come now?"

Fmaj<sup>7</sup> Gm<sup>7</sup> F/A

Tears in her eyes, "Can you calm down, please — ma'am, can you calm

B $\flat$  C Dm<sup>7</sup> C/E

down?" It rained fire in the cit - y that day, they say. —

F Dm<sup>7</sup> C/E

— a riv - er of blood — in the streets, no love —

F Dm<sup>7</sup> C/E

— in the streets. And then came si - lence in the cit - y that day. They say, —

F Bb

— "Just an - oth - er one \_\_\_ gone." And they tell her, "Move \_\_\_ on."

C F/Eb Bb/D

And she's stuck there, sing - ing, "Ba - by, don't \_\_\_ you close \_\_\_ your eyes, \_\_\_ 'cause

Bbm/Db F/C G/B C

this could be \_\_\_ our fi - nal time, and you know I'm hor - ri - ble \_\_\_ at say - ing good -

F F/E $\flat$  B $\flat$ /D

-bye. And I think of all \_\_\_ you could have done; \_\_\_ at

This system contains the first three measures of the song. The guitar part features chords F, F/E $\flat$ , and B $\flat$ /D. The vocal line begins with the lyrics '-bye. And I think of all \_\_\_ you could have done; \_\_\_ at'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand.

B $\flat$ m/D $\flat$  F/C G/B C

least you'll stay for - ev - er young. I guess you picked the per - fect way \_\_\_ to

This system contains the next four measures. The guitar part features chords B $\flat$ m/D $\flat$ , F/C, G/B, and C. The vocal line continues with the lyrics 'least you'll stay for - ev - er young. I guess you picked the per - fect way \_\_\_ to'. The piano accompaniment continues with the same rhythmic pattern.

F G/B C F




die. Oh, \_\_\_ I guess you picked the per - fect way \_\_\_ to die."

This system contains the next four measures. The guitar part features chords F, G/B, C, and F. The vocal line continues with the lyrics 'die. Oh, \_\_\_ I guess you picked the per - fect way \_\_\_ to die."'. The piano accompaniment continues with the same rhythmic pattern.


Dm $^7$  C/E F




New job, new cit - y, \_\_\_ new her. \_\_\_ Bright - eyed, \_\_\_

This system contains the final four measures. The guitar part features chords Dm $^7$ , C/E, and F. The vocal line continues with the lyrics 'New job, new cit - y, \_\_\_ new her. \_\_\_ Bright - eyed, \_\_\_'. The piano accompaniment continues with the same rhythmic pattern.










you would have been proud\_ if you knew her. Flash-ing lights in the mir - ror, pull



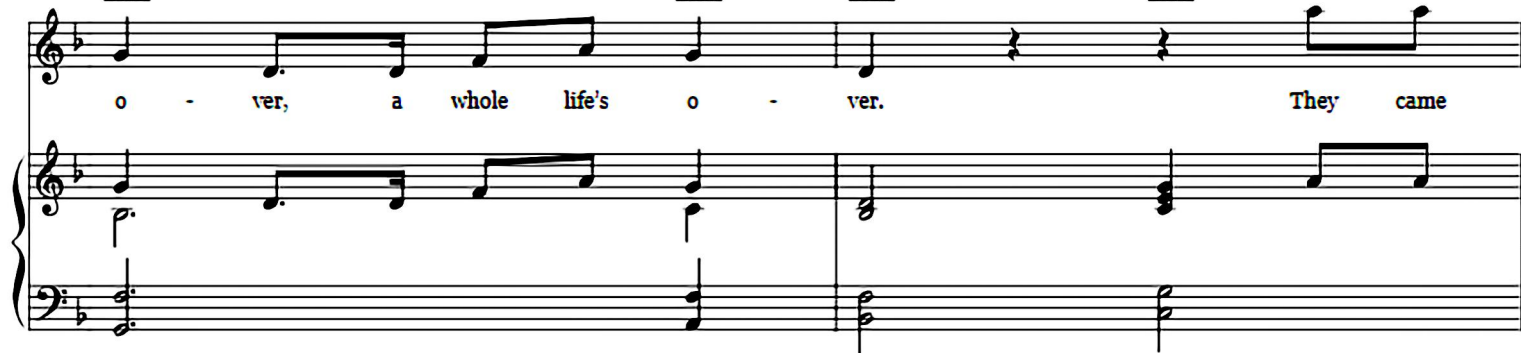







o - ver, pull o - ver. A cou - ple nights in de - ten - tion and it's



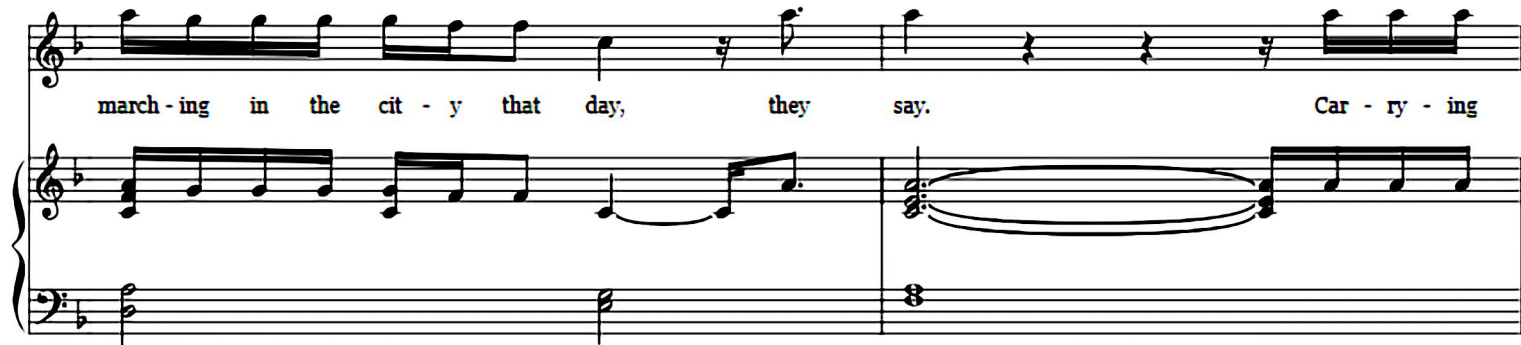





o - ver, a whole life's o - ver. They came



march - ing in the cit - y that day, they say. Car - ry - ing



Dm<sup>7</sup> C F

signs in the streets, cry - ing eyes \_\_\_ in the streets. But they heard

Dm<sup>7</sup> C/E F

noth - ing from the cit - y that day. They say, "Just an - oth - er one \_\_\_ gone,"

B $\flat$  C

\_\_\_ and the cit - y moved \_\_\_ on. \_\_\_ We're stuck here sing - ing,

F/E $\flat$  B $\flat$ /D B $\flat$ /m/D $\flat$  F/C

"Ba - y, don't \_\_\_ you close \_\_\_ your eyes, \_\_\_ 'cause this could be \_\_\_ our fi - nal time, and

G/B C F

you know I'm hor - ri - ble \_\_\_ at say - ing good - bye. I'll \_\_\_

This system contains the first three measures of the song. The guitar part features chords G/B, C, and F. The vocal line begins with the lyrics 'you know I'm hor - ri - ble \_\_\_ at say - ing good - bye. I'll \_\_\_'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

F/E $\flat$  B $\flat$ /D B $\flat$ m/D $\flat$  F/C

\_\_\_ <sup>3</sup> think of all you could have done; \_\_\_ at least you'll stay for - ev - er young. I

This system contains the next three measures. The guitar part features chords F/E $\flat$ , B $\flat$ /D, B $\flat$ m/D $\flat$ , and F/C. The vocal line continues with '\_\_\_ <sup>3</sup> think of all you could have done; \_\_\_ at least you'll stay for - ev - er young. I'. The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the vocal line.

G/B C F






guess you picked the per - fect way \_\_\_ to die. Oh, \_\_\_ I

This system contains the next three measures. The guitar part features chords G/B, C, and F. The vocal line continues with 'guess you picked the per - fect way \_\_\_ to die. Oh, \_\_\_ I'. The piano accompaniment continues with the same rhythmic pattern.


G/B C F


guess you picked the per - fect way \_\_\_ to die." An - oth - er



This system contains the final three measures. The guitar part features chords G/B, C, and F. The vocal line concludes with 'guess you picked the per - fect way \_\_\_ to die." An - oth - er'. The piano accompaniment continues with the same rhythmic pattern.

dream lost, an - oth - er king and queen \_\_\_ lost. \_\_\_ An - oth - er










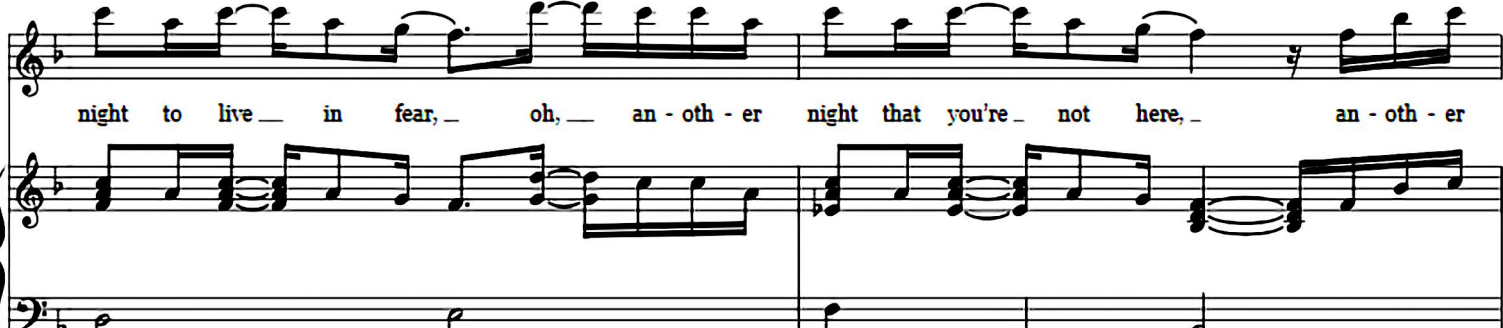







bro - ken prom - ise they re - fuse to make right. Oh, \_\_\_ an - oth - er



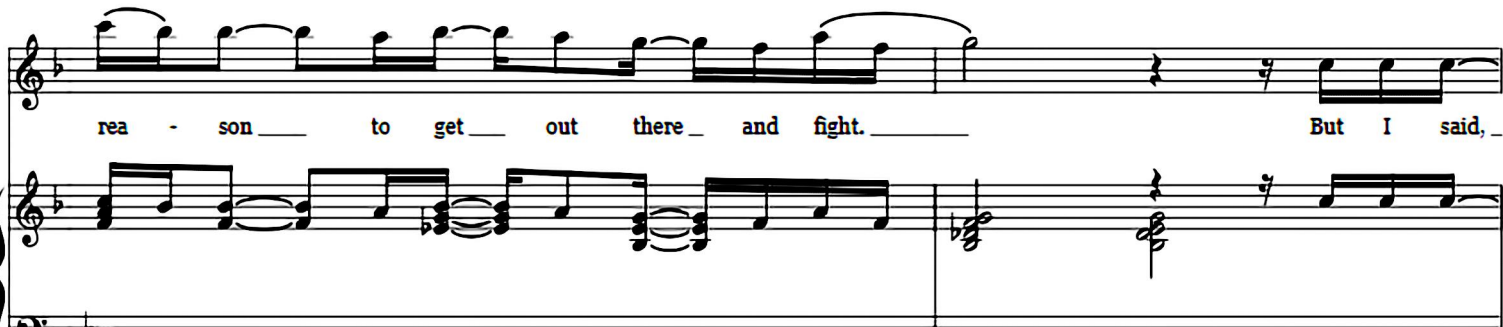






night to live \_\_\_ in fear, \_\_\_ oh, \_\_\_ an - oth - er night that you're \_\_\_ not here, \_\_\_ an - oth - er



rea - son \_\_\_ to get \_\_\_ out there \_\_\_ and fight. \_\_\_ But I said, \_\_\_





F/E $\flat$ B $\flat$ /DB $\flat$ m/D $\flat$ 

F/C



— "Ba - by don't you close — your eyes, — 'cause this could be — our fi - nal time, — and

G/B



C



F



Gm/F



F



you know I'm hor - ri - ble — at say - ing good - bye. But I'll —

F/E $\flat$ B $\flat$ /DB $\flat$ m/D $\flat$ 

F/C



— think of all you could have done; at least you'll stay — for - ev - er young. I

G/B



C



F



guess you picked the per - fect way — to die. Oh, — I —

G/B



C



The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are: "— guess you picked the per - fect way..." —. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. The piano part features a melody in the right hand and a bass line in the left hand, with a C major chord indicated at the end of the phrase.